

first point at which it became the complete development of an idea artistic and moral, we may not inaptly pause to consider the moral teaching of this its first and magnificent creation, as compared with the lessons taught by it in other days, and by means of a yet more glorious style. I have all along endeavoured to show that Romanesque is as truly, and in as strict a sense, a Christian architecture as Gothic itself; the difference being that they are respectively the language of the Church at distinct periods, and under distinct circumstances. The one is a type of, the domination of the mighty people whose name it bears, the other the pure, the glorious, the peculiar heritage of our northern race.*

It will be observed that Mr. Freeman retains (as we do) the term Gothic, as the most appropriate title that can be given to the style.

"Christian" architecture is incorrect, as involving the position that Bonn and Peterborough are not Christian buildings; it is besides, if it were to be made a general term, not a little affected and pedantic. And the term "Pointed," now frequently used, does not describe either the history, or the meaning, or the principles of the style, but simply certain of its details; besides, it requires Romanesque to be called, for consistency's sake, the "Bound" style, which has been defended in theory,* but which no one yet has ventured upon in practice. But Gothic does most certainly express better than any other name the fact that the style so called was, in a stricter sense than any other, the peculiar heritage of the Teutonic race, that it came to perfection among them alone, never flourishing among the Romance nations of the south; and that it is the style of feudal and ecclesiastical Europe, of the days when the Gothic or Teutonic spirit animated all western Christendom."

The examination into the artistic history of Gothic architecture is acute and philosophical; and the book, as a whole, is an important and interesting contribution to architectural literature.

ON THE LIFE, THE GENIUS, AND THE WORKS OF GIACOMO BAROZZI DA VIGNOLA.*

Or the great Italian architects of the sixteenth century, I doubt whether there is one to whose works and instruction we are more indebted than to him who forms the subject of the present paper, Giacomo Barozzi da Vignola. We have all probably our different favourites among these great masters,—one preferring the grandeur and solidity of the San Galli,—another, the refined elegance of Peruzzi,—a third, the harmony and simplicity of Palladio; but for a happy combination of exquisite grace with originality and purity of design, I consider Vignola as deserving the palm.

In France the merits of Vignola have always been justly appreciated. The architect is there taught from the commencement of his studies to revere him as his law-giver; and his name has given the title to several of the French elementary works. They have their "Vignole des Architectes," "Le Vignole des Ouvriers," and "Le Vignole des Propriétaires." They have produced "Le Vignole en fol." and "Le Vignole de poche;" in fact, for pure Italian architecture, this great master is looked up to as their standard; and I believe I am correct in attributing the great excellence of modern French architects to the fortunate selection they have made of Vignola as their chief guide and instructor.

Of our own countrymen, Sir William Chambers has, perhaps, been the most forward in doing justice to the merits of Barozzi. In Sir William's admirable treatise he constantly refers to the writings and executed works of his great Italian prototype, and in his Five Orders he has drawn more largely from Vignola than from either Scamozzi, Serlio, or Palladio.

Mr. Donaldson has also done justice to the

genius of Vignola in the following passage, from his instructive work on "doorways":—"We are not sufficiently acquainted in this country with the powers of Vignola's vigorous mind, which is more to be regretted, as all his works evince a profound knowledge of the resources of his art, and a taste of the most cultivated and refined nature. Grace is the predominating feature in all his buildings, not one of which but is sufficient to establish the reputation of any man."

Before I proceed to discuss the merits of Vignola as an architect, I will first slightly glance at the history of his life, and describe some of his principal works. Of the former, I have little to add to what is contained in his memoir by Vincenzio Danti, as well as in Milizia's "Memorie degli Architetti," and also in the accounts prefixed to the editions of his works, well known, no doubt, to those present. And although I can offer no such amusing scenes, nor stirring events, as are to be found in the life of a Benvenuto Cellini, still the career of Vignola was not without its shadows: occasionally basking in the sunshine of royal favour and pontifical patronage, there were times when he despaired of success, and when he found it necessary to change the intent and nature of his studies.

Vignola was born on the 1st of October, 1507; his father, Clemente Barozzi, was of a noble family, and a native of Milan; his mother was a German lady. The civil wars of that period obliged Clemente to leave Milan, and he took refuge in the small town of Vignola, in the Modenese states, and Giacomo being born there, was, according to the custom of those days, named after the place of his birth.

Clemente Barozzi died during the infancy of Giacomo, who, as he grew up, evinced some talent and inclination for drawing, and was therefore advised to proceed to Bologna to study the art of painting and design. He does not, however, appear to have made the progress in his pursuits that he desired; he therefore took the resolution of changing them for perspective and architecture, and in these his more congenial studies, he soon arrived at that proficiency which his natural genius and constant application enabled him to attain. Francesco Guicciardini, at that time Governor of Bologna, took him under his patronage; but the youthful Vignola, perceiving that a thorough knowledge of architecture not merely consisted in making designs, or studying the works of Vitruvius, determined to proceed to Rome, and there to measure and study those glorious remains of ancient magnificence for which he had so profound a veneration.

He at first obtained employment by making drawings for Melighini, of Ferrara, the same unfortunate wight, who, it is said, served his Holiness in capacity of groom, and who, upon the occasion of the competition for the "Cornicione" of the Farnese Palace, was called by Antonio Sangallo "that mountebank of an architect." The necessity of procuring the means of subsistence obliged Vignola occasionally to resort to painting small pictures for sale; but this precarious mode of life was so distasteful to him, that upon the formation of an Academy of Architecture in Rome, by Monsignore Marcello Cervini (afterwards elevated to the Papal chair) he gave up painting and devoted himself entirely to the study of architecture, drawing and measuring nearly all the then existing remains for the use of the Academy, and to the entire satisfaction of its members.

About the year 1537, Vignola left Rome in company with Primaticcio, the painter, who took him with him to France, and presented him to Francis the First, to whose service he became attached as professor of design. He made several drawings of ancient monuments for that great monarch, and various designs, the execution of which was prevented by the wars and troubles of that period. Some of his designs in perspective are said, however, to have been executed upon the walls of the Palace at Fontainebleau. Vignola appears also to have assisted in casting in metal several statues from the antique for that palace, but Francis the First, having other occupations and demands upon his time and treasure, was obliged to withdraw his patronage from the fine arts, and our architect therefore returned to Bologna at the invitation of Count Filippo Pepoli, Presi-

dent of St. Petronio, and he appears to have been engaged up to the year 1550, in making designs for that establishment.

Competition designs in the sixteenth century do not appear to have been managed with more satisfaction to the parties engaged than in the nineteenth; and Vignola is said to have been troubled with many dissatisfied rivals, when, Giulio Romano and Christoforo Lombardi being called in to advise (much in the same way as in our own times) upon the designs sent in for the restoration of St. Petronio, Vignola's was adjudged by these two great artists to be the most meritorious. This account, however, does not quite agree with Giorgio Vasari's statement, in his life of Giulio Romano, from which it would appear that Giulio Romano himself made a design for the façade, which was much admired by the Bolognese. Palladio made four designs, and Baldassari Peruzzi and Alessi were among the competitors. The affair appears to have created a great sensation in the architectural circles throughout Italy at that period. These designs are still preserved in the Reverenda Fabbrica, at Bologna (adjoining St. Petronio); they were seen by Mr. Falkener and Mr. Newman last year. Vignola's design is of a Gothic character, in accordance with the other parts of the building; it does not appear so meritorious as Giulio Romano and Lombardi adjudged it to have been.

We gather from Milizia that it was the custom at that time to consult the chief architects of the day upon any questionable point of design or practice, for in a dispute between Bassi and Tibaldi, upon some matter connected with the works in progress in Milan cathedral, Bassi applied for the advice of Palladio, Vignola, Vasari, and Bertani; and Milizia remarks that the answer of Vignola, as respected the Baptistery, was well worthy of being recorded. Tibaldi, in order to support his ill-proportioned intercolumniations, proposed to introduce iron chains. Vignola remarked, "Che le fabbriche non si hanno da sostenere colle stringhe,"—"a golden sentence," as it well observed by the ingenious and learned author of the "Notitia."

Vignola appears about this period to have been employed upon a palace at Minerbio, for the Conte Alcamano Isolani, and upon a house for Achille Bocchi, in Bologna; upon the Façade dei Banchi in that city; and upon the Canal di Naviglio, a work of engineering, which architects then undertook as a legitimate part of their profession.

My friends, Mr. Edward Falkener and Mr. Newman (both of whom have lately returned from Italy with rich stores of architectural study), were induced, from finding the Palace at Minerbio described as a great work of Vignola's, to make a detour of some 20 miles on purpose to see it, and we may judge of their disappointment upon finding the only work of Vignola's now existing at Minerbio to consist of a columbajo of an octagon form, about 25 feet in diameter and 70 in height. No traces of the palace could be found, but if that building was in proportion, in extent of accommodation, to the columbajo, which would contain 13,000 pigeons, it must have been a building of no little magnitude.

Upon a second visit to Rome, Vignola was introduced by Giorgio Vasari to the Pope Julius III., who, when legate at Bologna, was acquainted with Barozzi. His Holiness appointed him his architect, giving him the direction of conducting the Acqua di Trevi, and commending him to make designs for his celebrated residence the "Villa Papa Giulio;" he was also engaged upon the small neighbouring church of St. Andrea a Ponte Molle.

The Cardinal Alessandro Farnese was a most influential patron of Vignola's. He employed him upon that portion of the Farnese Palace known as the Caracci gallery, and his hand may be traced in other parts of this celebrated building. He was engaged at the Cancelleria; and he also designed for the cardinal the exquisite gateway to the Orti Farnesiani in the Campo Vaccino. The greatest work, however, upon which this powerful prelate employed him was that superb specimen of architecture, the palace of Caprarola.

At the decease of Michaelangelo, in 1564, Vignola was appointed architect to St. Peter's, and to his refined taste we are indebted for the two beautiful lateral cupolas of that building.

* Ecclesiologist, V. 29, note.

* Read at the Meeting of the Institute of Architects, February 6.

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